

# American Art News

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## EXHIBITIONS

*Calendar of New York Exhibitions.*  
See page 6.

### New York.

**Blakeslee Galleries**, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.  
**Bonaventure Galleries**, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.  
**Canessa Gallery**, 479 Fifth Avenue—Antique works of art.  
**C. J. Charles**, 251 Fifth Avenue—Works of art.  
**Cooper & Griffith**, 2 East 44 St.—Specialists in old English furniture.  
**Cottier Galleries**, 3 East 40th Street—Representative paintings, art objects and decorations.  
**Durand-Ruel Galleries**, 5 West 36th Street—Ancient and modern paintings.  
**Duveen Brothers**, 302 Fifth Avenue—Works of art.  
**Ehrich Galleries**, 463 Fifth Avenue—Permanent exhibition of Old Masters.  
**V. G. Fischer Gallery**, 467 Fifth Ave.—Selected old and modern masters.  
**The Folsom Galleries**, 396 Fifth Avenue—Selected paintings and art objects.  
**Gimpel and Wildenstein Galleries**, 636 Fifth Avenue—High-class old paintings and works of art.  
**J. & S. Goldschmidt**, 580 Fifth Ave.—Old works of art.  
**M. Johnson-Brown & Co.**, 17 West 31st Street—Objects of art.  
**Katz Galleries**, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.  
**Kelekian Galleries**, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.  
**Kleinberger Galleries**, 12 West 40th St.—Old Masters.  
**Knoedler Galleries**, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.  
**Macbeth Galleries**, 450 Fifth Avenue—Paintings by American artists.  
**Edward Milch**, 939 Madison Avenue—American paintings, etchings and engravings.  
**Montross Gallery**, 550 Fifth Avenue—Selected American paintings.  
**Louis Ralston**, 548 Fifth Avenue—Ancient and modern paintings.  
**Scott & Fowles**, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.  
**Seligmann & Co.**, 7 West 36th Street—Genuine Works of Art.  
**Tabbagh Freres**, 396 Fifth Avenue—Art Musulman.  
**Arthur Tooth & Sons**, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.  
**H. Van Slochem**, 477 Fifth Avenue—Old Masters.  
**Yamanaka & Co.**, 254 Fifth Avenue—Things Japanese and Chinese.

### Boston.

**Vose Galleries**.—Early English and modern paintings (Foreign and American).

### Chicago.

**Henry Reinhardt**.—High-class paintings.

### Washington, (D. C.)

**V. G. Fischer Galleries**.—Fine arts.

### Germany.

**Galerie Heinemann**, Munich.—High-class paintings of German, Old English and Barbizon Schools.

**J. & S. Goldschmidt**, Frankfurt.—High-class antiquities.

**G. von Mallmann Galleries**, Berlin.—High-class old paintings and drawings.

**Dr. Jacob Hirsch**, Munich.—Greek and Roman antiquities and numismatics.

**Arthur Tooth & Sons**.—Carefully selected paintings by Dutch and Barbizon artists.

**Martin Van Straaten & Co.**.—Tapestry, stained glass, china, furniture, etc.

### Paris.

**Etienne Bourgey**.—Greek and Roman coins.

**Canessa Galleries**.—Antique works of art.

**Compagnie Chinoise Tonying**.—Chinese antique works of art.

**Hamburger Fres.**.—Works of Art.

**Kleinberger Galleries**.—Old Masters.

**Knoedler Galleries**.—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

## MASTERPIECES AT FISCHER'S.

With an exhibition of 38 old masters, and a number of superior examples of modern and foreign masters, chiefly of the French and English schools, Mr. Victor G. Fischer, the well known collector, connoisseur and dealer of Washington, D. C., whose beautiful gallery at the National Capital is so well known to American art lovers, opened the Galleries formerly occupied by Mr. Julius Oehme, 467 Fifth Ave., on Tuesday last.

Long experience in picture collecting, both in Europe and this country, unusual opportunities for study and research and the knowledge of where the finest pictures can be obtained, have enabled Mr. Fischer to assemble a collection, especially of old masters, which in quality, choice of subject and beauty, has rarely,



CHARLES, LORD HERBERT,



CHARLES LEWIS.

By A. Van Dyck.

From the V. G. Fischer Collection.

### London.

**P. & D. Colnaghi & Co.**.—Paintings, drawings and engravings by old masters.

**James Connell & Sons**.—Original etchings always on view.

**Dowdeswell & Dowdeswells, Ltd.**.—Fine old masters.

**Knoedler Galleries**.—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

**Obach & Co.**.—Pictures, prints and etchings.

**Wm. B. Paterson**.—Pictures and early Japanese color prints and pottery.

**Sabin Galleries**.—Pictures, engravings, rare books, autographs, etc.

**Sackville Gallery**.—Selected Pictures by Old Masters.

**Shepherd Bros.**.—Pictures by the early British masters.

**Victoria Gallery**.—Old masters.

### Tabbagh Freres—Art Oriental.

**Arthur Tooth & Sons**.—Carefully selected paintings by Dutch and Barbizon artists.

**Stettiner Galleries**.—Ancient works of art.

### NEW VERMEER SOLD HERE.

The New York Tribune is authority for the statement that the new Vermeer, the "Lady Weighing Pearls," recently discovered by Dr. de Groot, has been imported by Knoedler and Co. and sold in New York. The name of the purchaser or the price paid is not given.

### NEW ART COMMITTEE.

The Union League Club's new art committee is as follows: Harry W. Watrous, secretary; Academy of Design, chairman; Edward C. Anderson, W. D. Harper, H. C. Bullard, A. E. M. Purdy, M. C. Nichols, H. C. Bullard and R. W. VanBoskerck.

if ever, been surpassed in this country. The old pictures, in and of themselves, give an effect of warmth, color and decoration on entering the gallery, which fascinates and holds the visitor.

The two oval portraits by Van Dyck, those of Charles Lewis, the Elector Palatin, and Charles Lord Herbert, known as the Percy Van Dycks from Castle Howard—the most distinguished examples of the painter of the kind perhaps ever imported, and which are reproduced on the first page of this issue, were recently sold by Mr. Fischer to a New York collector and are not shown, much to the regret of art lovers. But although these great pictures are missed, there are so many others that their absence is to some extent compensated for. Here, for example, is the three-quarter length portrait of Eleonora di Toledo, wife of Cosmo de Medici, by Bronzino, from the Hamilton Palace collection, considered his masterpiece, and certainly in the ex-

(Continued on page 4, Column 2.)



## WARD PICTURE SALE.

The second important picture auction of the season, that of the collection formed by the late Dr. Leslie Ward of Newark, N. J., and which took place at Mendelssohn Hall on Jan. 13, while it was an improvement on that of the Converse pictures the preceding week, and resulted in a total of \$153,285 for 75 numbers, mostly oils, was not the success that had been anticipated. The continuing adverse business conditions were of course chiefly responsible for the many low figures obtained, but these very conditions, it had been thought, would bring out the bargain hunters more in force.

The dealers were better represented than at the Converse sale, but did not plunge, and there was an evident absence of the sustaining market influences, generally to the fore, when good Barbizon and modern Dutch pictures are offered. The collection was uneven in quality, but there were many good canvases offered, some of which went back to Newark. The chief buyers among the dealers were William Macbeth, who secured the fine Wyant for \$3,900, Knoedler and Co. who paid only \$4700 for Corot's "Road in the Forest," a good example, \$1600 for a Dieterle of good quality, \$1,100 for a Ridgway Knight, beloved of this house, and \$3000 for the fine, if commercial, Ziem, Scott and Fowles & Co., who took the Dupré "Cattle at Pool" for \$7,000, Eugene Glaenger & Co., who bought the Fromentin for \$1,750, and the small Van Marcke for \$4,100, Boussod Valadon & Co., to whom fell the small and large Israels, respectively at \$5,000 and \$10,000; Carl Glucksmann, who secured the fine little Harpignies for \$2,300; Henry Reinher's "Head of a Donkey," and John Watson, who picked up a Corot "Clairière" for \$5,300 and a Gerome for \$2,150. The large Van Marcke seemed to have only one bid of \$10,000, for which it went to a "Mr. Franklin."

The high prices brought by the Americans, Wyant and Murphy, \$3,900 and \$2,600 respectively, the last going to an agent, excited deserved applause. Ex-Senator Clark paid the largest price of the individual buyers, giving \$6,200 for Corot's "Chaumière." The fact that a Schreyer, a fine example, brought \$11,600, highest figure of the sale, and more than any of the Barbizons was much commented upon, as was also the fact that the buyer's name was concealed.

Among the individual buyers, subscribers of the *American Art News* figured largely. Mr. P. W. Rouss secured several good bargains, notably a Mauve for \$550, a Vibert for \$2,800, and a Thaulow, not characteristic, for \$1,300. Messrs. F. C. Penfield, Fritz Achelis, Oscar Michael, D. G. Dery and W. Thorp were also buyers.

The Laffan sale last night will be noticed next week.

Names of pictures, painters, buyers and prices paid follow:

"Shepherd and Sheep," H. J. Van der Weile; W. W. Seaman	\$110
"Soldier of Guard," Detaille; John G. Ward	250
"Friendly Drink," A. B. Frost; G. H. Buek	210
"Fox Hounds and Blood Hounds," fac simile watercolor, Charles Olivier De Penne; J. B. Woolsey	40
"French Hounds," fac simile watercolor, Charles Olivier De Penne; J. B. Woolsey	40
"Thwarted," Gaston La Touche; E. Glaenger & Co.	300
"Washerwomen Beside a Lake in France," Paul Blondeau; J. T. Harris	150
"Young Cardinal," Vibert; J. G. Ward	560
"Autumn Landscape and Cattle," William Hart; B. Mansfield	220
"Sharpshooter," Berne-Bellecour; Sam Hetler	300
"Marine," Alfred Stevens; B. Mansfield	410
"Old Wooden Bridge, Upper Connecticut," J. B. Bristol; John Watson	180
"The White Mill," Lyell Carr; Wittemore	70
"Ideal Head," Von Blaas; D. G. Dery	130
"The Brunette," Von Blaas; D. G. Dery	110
"Sighting the Enemy," Berne-Bellecour; P. W. Rouss	210
"Waiting For His Master," Frederic Remington; J. F. Harris	410

"Meditation," A. Simoswky; A. Wittemore	125
"A Scheveningen Fishing Boat," Mesdag; Mrs. Jules Oppenheim	300
"Discovered Hiding Place," Vibert; P. W. Rouss	2,800
"Light Infantry Soldier," Detaille; F. C. Penfield	2,200
"The Argument," J. C. Meissonier; Fritz Achelis	1,400
"Interior of Stable," Boogaard; A. H. Goldingham	150
"Sheep in Snowstorm," Schenck; P. W. Rouss	400
"Old Cottage, Osterbeck, Holland," A. Mauve; P. W. Rouss	550
"A Gray Day," A. H. Wyant; Wm. Macbeth	3,900
"Launching Rowboat," Garza; Helen H. Jenkins	150
"Fisher Girls," Jose Miralles; O. Michael	2,600
"Sundown," J. Francis Murphy; O. Bernet	2,600
"At Poissy, Your Health," Ridgway Knight; O. Bernet	1,700
"Departure of a Spanish Trooper," Jules Worms; Charles Kohler	575
"Jeune Fille Lisant," Henner; W. W. Seaman (agt.)	2,500
"Calm on Scheidt," Clays; J. Franklin	500
"La Chaumière aux Sureau, Normandie," Corot; W. A. Clark	6,200
"Clairière," Corot; John Watson	5,300
"A Road in Forest, Ville D'Avray," Corot; Knoedler & Co.	4,700
"Landscape with River," Daubigny; Bernet (agt.)	2,300
"Pack Donkey," Daubigny; Chas. T. Henry	285
"Fagot Gatherer, Fontainebleau," Diaz; A. Pendleton	1,250
"Brittany Farm, Isle-Adam," Dupré; Martin Beck	4,000
"Cattle at Pool," Dupré; Scott & Fowles Co.	7,000
"A White and Red Ox," Constant Troyon; Martin Beck	2,500
"Arabs Hunting in the Desert," Fromentin; Eugene Glaenger & Co.	1,750
"Pasture Near Treport," Van Marcke; E. Glaenger & Co.	4,100
"A Young Arab-La Halte," Fromentin; O. Bernet	1,350
"Auherge de L'ecu de France," Isabey; W. W. Seaman	2,600
"Le Scheldt, Lillo, Pres D'Anvers," Clays; W. W. Seaman	1,100
"Venice Canal," Rico; W. W. Seaman	1,300
"Bergerie," Jacque; W. W. Seaman	5,100
"Cattle in Meadows," Dieterle; Knoedler & Co.	1,600
"L'Abreuvoir," Schreyer; J. F. Harris	5,400
"Divided Interest," Neuhays; W. W. Seaman	2,700
"The Old Man Feeding a Cat," Israels; Boussod Valadon	5,000
"Cathedral of St. Mark, Venice," Thaulow; P. W. Rouss	1,300
"Rolleboise," Aston Knight; R. H. Searres, Jr.	525
"Red Cow," Van Marcke; A. Pendleton	4,200
"By the Seashore," Harpignies; Carl Glucksmann	2,300
"An Arabian Cavalry Charge," Schreyer; O. Michael	6,900
"Unloading the Fishing Boat," Mesdag; W. Edwin Thorp	1,050
"Head of a Donkey," Rosa Bonheur; H. Reinhardt	800
"Springtime," Breton; J. F. Harris	3,600
"A Percheron," Mlle. Rosa Bonheur; J. Franklin	750
"Gossips—On the Footbridge," Ridgway Knight; Knoedler & Co.	1,100
"On Guard"—Tigress and Cubs, Gerome; John Watson	2,150
"Alcester Bridge, England," George Inness, Jr.; O. Bernet	800
"A Setter," Percival Rossau; O. Michael	325
"La Belle Desoeuvre," Raimundo de Madrazo, E. E. Bernheim	475
"Venice, Early Morning," Ziem, Knoedler & Co.	3,000
"An Arab Chief and Escort," Schreyer; O. Bernet	11,600
"Entrance to Pasture," Van Marcke; J. Franklin	10,000
"Le Vicieu Scribe," Israels; Roussod Valadon & Co.	10,000
"Little Pilferers," Bouguereau; L. A. Crosset	3,200
Total	\$153,285

## H. O. SEIXAS SALE.

Modern oils, owned by Col. H. O. Seixas, with additions, were sold at Clarke's Art Rooms, No. 5 West 44 St., Jan. 12. There were 60 numbers disposed of or a total of \$18,707.50. The attendance was small and the prices obtained absurdly low. This is the season for bargains in pictures. The best examples were secured at low figures by the dealers, principally McDermott and the Holland Art Galleries.

Names of pictures, painters and prices paid follow:

"Norwegian Fisher Folk," A. Hagborg	\$250.00
"Head of Young Girl," Cuvillon de Rene	110.00
"Lady in Oriental Costume," Cuvillon de Rene	105.00
"Coin du Louvre," J. J. Tissot	90.00
"La Pêche," C. DeLoort	255.00
"Ideal Head," G. Jacquet	120.00
"Sheep," E. Verboeckhoven	320.00
"Meditation," R. de Madrazo	330.00
"Cattle," I. H. L. de Haas	425.00
"A Royal Pet," Adolphe Weisz	250.00
"Mutual Friends," S. Diranian	400.00
"Ideal Head," S. Diranian	150.00
"Garden Hedge," F. Gerard	35.00
"Havana Harbor," J. R. Woodwell	160.00
"Soir de Provence," J. A. Muenier	400.00
"Between Two Fires," A. Casanova Y Estorach	260.00
"Meditation," (Tony) Fleury Robert	160.00
"Landscape," H. Harpignies	650.00
"Ideal Head," F. Le Queune	140.00
"Normandy Pastures," A. Bouillier	200.00
"The Good Story," G. Sioane	175.00
"French Garden, Venice," Felix Ziem	1,800.00
"The Good Hostess," C. Balay	200.00
"The Family," Albert Neuhays	800.00
"Ideal Head," Carroll Beckwith	210.00
"Deer," J. Ferry	1,250.00
"En Garde," Berne-Bellecour	80.00
"Off Boulogne," E. M. de Quiveres	20.00
"Paysanne," C. S. Pearce	31.00

"Fantasie," V. Palmarioli	1,250.00
"Deer," J. Ferry	1,250.00
"Feeding Ducks," Jan Van Beers	20.00
"Fantasie," V. Palmarioli	13.00
"Calling the Boat," J. Ballavoine	1,750.00
"Umbrella Mender," C. M. Desliens	90.00
"Andromache," A. Maignan	60.00
"Ideal Head," J. Ballavoine	60.00
"Sheep in Upland Pasture," C. F. Ceramano	50.00
"Hawking," A. Gues	7.50
"The Surprise," E. Meyer	300.00
"Two Children at Work," J. Coomans	40.00
"The Washerwoman," H. Bernard	75.00
"At the Spring," Gabriel Max	65.00
"Sheep," W. Steelink	45.00
"Depart des Colombes," H. Coomans	70.00
"Fencing Girl," J. Beraud	50.00
"Resting Place," F. Tirado	25.00
"Scene in Venice," C. Delort	45.00
"A Dancer," V. Palmarioli	37.50
"Making Dolly's Toilet," F. Duverger	60.00
"Jeune Femme," G. Berndston	11.00
"Venice," E. L. Vernier	45.00
"Sheep Returning to Fold," J. Leurs	55.00
"Shrimp Gathering," E. Feuyen	60.00
"Girl's Head," A. Edelfeldt	2,750.00
"At the Window," H. Kauffman	285.00
"The Big Three," L. A. Cable	255.00
"Rent Day," C. Kotschenreiter	70.00
"Landscape," H. Harpignies	72.50
"Girl's Head," J. J. Henner	275.00
Total	\$18,707.50

## CRIMMINS-BLAKESLEE SALE.

A number of paintings owned by Hon. John D. Crimmins and of Historical Portraits from the Blakeslee Galleries, No. 358 Fifth Ave., are now on exhibition at Clarke's new and handsome Art Rooms, No. 5 West 44 St., adjoining the Fifth Ave. Bank, and will be sold there at auction on Wednesday and Thursday evenings next, Jan. 25 and 26, at 8.15 o'clock, by Mr. Augustus W. Clarke.

The pictures are, as a rule, of superior quality, and are most attractively and well hung—the landscapes and figure works chiefly owned by Mr. Crimmins for the most part in the lower and the portraits in the upper gallery. Both galleries are spacious, simple and tasteful in furnishing and arrangement, and in every way so well adapted for the display of fine pictures and art works that it is an added pleasure to inspect the works now offered.

Mr. Crimmins has been quietly collecting pictures for his own pleasure for several years past, and to a natural taste and discernment, has added study and experience, so that the works he now sends for sale should attract careful and exacting collectors. The experienced taste and judgment of Mr. T. J. Blakeslee, especially in pictures of the early English, Flemish and Dutch schools, are well known the country over, so that the present offering from his galleries, to whose selection he has given both care and attention, as may be supposed is an exceptionally good one.

There are 124 numbers in the handsome catalogue, and such foreign names are represented, and generally well represented, as Sir William Beechey, Berghem, Bouguereau, Chardin, Constable, Corot, Cotman, Sir Francis Cotes, Daubigny, Detti, J. H. L. De Haas, Delacroix, Carlo Dolci, Jules Dupré, Gainsborough, Firmin-Girard, Grison, Hanneman, Harlow, Hoppner, Cornelis Janssen, Jettel, Kneller, Landseer, Sir Thomas Lawrence, Largillière, Lely, N. Maes, Meissonier, van Mieris, Monticelli, Moreland, Munkacsy, Nasmyth, G. Netscher, Opie, L. Perreault, Aimé Perret, Piot, Pieter Pourbus, R. E. Pyne, Allan Ramsay, van Ravenstyn, Reynolds, Salvator Rosa, Roybet, Seignac, D. Teniers, Verboeckhoven, Villegas, G. F. Watts, Willcock, Richard Wilson and Henry Wyatt. American painters represented are Thomas Allen, Jr., Daingerfield, George H. Bogert, J. H. Dolph, Hoerber, W. H. Howe, George Inness, R. C. Minor, G. H. Story, Thomas Sully, A. F. Tait, and Carleton Wiggins.

The portraits from the Blakeslee Galleries, which call most for mention, are those by Sir Francis Cotes of Mrs. Macrae, reproduced on another page of this issue, an unusually fine example, graceful in pose, soft and alluring in color and sweet in expression, of Miss Montague by Beechey, again sweet in expression, of David Garrick by R. E. Pyne, of Mrs. Hammond and Miss Grenville by Henry Wyatt and another of two sisters by this same painter, all

reminiscent of Lawrence and refined in subject and treatment, of Lord Coventry by Cornelis Janssen, of Amy Robsart by Charles Robert Leslie—well painted—of George III, in corporation robes, by Allan Ramsay, an imposing canvas, of Lady Cavendish by Sir William Beechey, characteristic and charming in expression, a bust presentment of Lord Cavendish by Sir Thomas Lawrence, a fine strongly modeled head, with splendid expression, a beautiful, broadly painted presentment of Mrs. Barnard and Child by G. H. Harlow, a characteristic Lely "Duchess of Cleveland," "The Parrot," by Opie, also charmingly characteristic, a typical three-quarter length standing presentment of the Countess of Pembroke by Cornelis Janssen, a quaint "Dutch Lady" by Ravenstyn, and a "Queen Charlotte" by Kneller, a typical example.

There are also by the early English and Netherlandish painters, a rich landscape by Nasmyth, a strong and rich colored Cotman, a coast scene, a nice little Teniers, a superb little landscape by Willcock, an equally fine and small Wilson landscape, a typical Netscher "Lady with Dog," three good examples of Nicolas Berghem, a dramatic and unusual Moreland "Wreckers, Isle of Wight," and again a typical van Mieris "Lady at Toilet."

The most interesting moderns are a large and fine cattle piece by J. H. L. De Haas, a fair Dupré, a typical Verboeckhoven, a nice little silvery Corot, a Detti, as strong as a Roybet, and characteristic examples of Perret, Bouguereau, C. L. Ribera, Grison, Piot, Ribot, Daubigny, Villegas, Firmin Girard—a famous picture—Jettel, Munkacsy, and Meissonier. There is a view of the old Covent Garden Opera House by James Holland, so rich in color and fine in composition as to suggest Isabey.

The best American pictures are by Dolph, A. P. Tait, William H. Howe, Thomas Allen, Carleton Wiggins, Geo. Inness, Bogert and R. C. Minor. A little self portrait by Thomas Sully is an exceptionally good example. The varied character of these collections will be noted from this hasty review. They contain pictures suitable to all tastes and an unusual number of attractive and salable examples.

## OEHME COLLECTION.

The modern pictures owned by Mr. Julius Oehme, the veteran art dealer, who is retiring from business on account of ill health, will be placed on exhibition at the American Art Galleries, No. 6 East 23 St., today, and will be shown there until their sale at auction at Mendelssohn Hall, on Friday evening next, Jan. 27. Mr. Oehme's long experience and widely recognized taste and judgment invests this exhibition and coming sale with peculiar interest to art lovers and buyers. The collection includes a number of superior examples of the Barbizon and later modern French and German painters, and some admirable examples of the best painters of the modern Dutch school.

Following the Oehme sale will come another of important pictures under the auspices of the American Art Association Feb. 3 and there will be a display on Feb. 4 and following sale on Feb. 10, preceding that of the Hoe collection, of a rarely important dealer's collection of art objects from the near Orient.

## INDIANAPOLIS.

A collection of paintings by Henry R. Poore is now being shown at the Herron Institute.



## Exhibition Calendar for Artists

### ARCHITECTURAL LEAGUE OF N. Y., 215 West 57 St.

Twenty-sixth annual exhibition.

Annual Dinner ..... Jan. 27  
Reception ..... Jan. 28  
Opening of exhibition ..... Jan. 29  
Closing of exhibition ..... Feb. 18

### PENNSYLVANIA ACADEMY OF FINE ARTS, Philadelphia, Pa.

106th annual exhibition of painting and sculptures.

Press View—Varnishing Day—Reception ..... Feb. 4  
Opening of exhibition ..... Feb. 5

### CARNEGIE INSTITUTE, Pittsburg, Pa.

Fifteenth annual international exhibition of oils—Apr. 27-June 30.

Entry blanks from Europe before ..... Feb. 28  
Entry blanks from America before ..... Mar. 13

Collections in Europe.

London by Dicksee & Co., 7 Duke St. .... Feb. 15-18

Paris by Paul Navez, 76 Rue Blanche ..... Feb. 15-18

### ROME INTERNATIONAL EXPOSITION, U. S. Pavilion.

Oils, water colors, pastels, miniatures, black and white (including engravings) and small sculptures by American Citizens ONLY.

Works previously exhibited in Italy not eligible.

Works must be sent prepaid and marked "For Roman Exhibition," to Budworth, 424 W. 52 St., N. Y. C. Jan. 20-23

Opening of exposition ..... Mar. 27

Closing of exposition ..... Nov. 1

### NATIONAL ACADEMY OF DESIGN, 215 West 57 St.

86th annual exhibition.

Exhibits received ..... Feb. 22, 23

## IN AND OUT THE STUDIOS.

Mr. William T. Evans recently bought two oils by William Rowell Derick. One of these, "The Plaza," depicting a night scene from a point beyond the duck pond in Central Park, was presented to the National Gallery at Washington; the other which goes to Mr. Evans' private collection, is a New Hampshire landscape painted near Squam Lake.

Will Foster is illustrating E. J. Chesterson's latest story for the Saturday Evening Post, at his Sherwood Studio where he is also painting book covers and illustrations for the magazines.

Martha W. Baxter recently completed a full length pastel portrait of Mrs. Dr. Alexander. The red of the gown is well handled and the pose is easy and natural. It is said to be an excellent likeness. Miss Baxter, who for several years won reputation for her miniature work, has within recent months painted a number of life size portraits in oil and pastel, among them an excellent one of her mother, Mrs. Mary Baxter. Her miniatures include portraits of Mrs. Hoyt, Mrs. Weber, 80 years of age, Mrs. Lanfear Norrie and her infant son, etc.

At his Sherwood Studio Albert Wenzel has recently painted several landscapes, notable for decorative quality and good color. He is also at work upon magazine covers.

Carle J. Blenner recently returned from Washington, D. C., where he painted a portrait of Mrs. W. Scott, of Virginia. A portrait of Mr. James English, of New Haven, was hung last month in the New England Illuminating Co.'s office. He is now at work on a portrait of Mr. Tower, of Troy, N. Y. He will remain at his Sherwood Studio until early spring.

Earl Stetson Crawford is painting ideal heads and portraits at his Sherwood Studio.

Dr. E. L. Boughton, of Brooklyn, who endeavored to identify the sculptor of a bust of Washington Irving, signed M. Hollis, has received a letter from Miss M. A. Nicholas, assistant librarian of the Academy of Design, in which she states that a medallion of Irving was exhibited at the Academy by Michael Hollis in 1865 which bears a striking likeness to Dr. Houghton's marble bust. The latter thinks Miss Nicholas' letter solves the problem.

Henry Mosler is at work upon a large important commission. The subject which contains four frames is illustrative of Colonial times. At his Carnegie Hall studio there are other interesting examples of his recent work. Mr. Mosler will soon leave for Birmingham to visit his married daughter there, to remain until the first week in February.

Elmer MacRae recently completed an excellent picture of Madison Square, showing the Metropolitan tower. It is freely handled and enveloped in a purple glow. He purposes holding an exhibition at a Fifth Ave. gallery later, where he will show numerous examples of his recent work in oil and pastel.

S. Montgomery Roosevelt recently completed a full length portrait of Mrs. Henry Burke. He will soon begin work on two portraits for Pittsburg patrons.

At the Powell Art Gallery, 983 Sixth Ave., a pastel portrait of Mme. Nordica, by Mary M. Green, is on view. It shows the singer in regal robes and is a dignified work. The well modeled flesh tones are in admirable contrast to the simplicity of colors in the gown and head-dress. It is also an excellent likeness. A portrait of Mrs. Mary B. Eddy, painted from life by this artist, is in the large salon at the Martha Washington Hotel. This portrait was said by Mrs. Eddy herself to be the best likeness and most satisfactory portrait ever painted of her.

Henry O. Tanner is due today from Paris and will hold an exhibition of recent works here and in Philadelphia soon.

Miss Mathilde de Cordoba, the portrait etcher who has been abroad for some years, returned recently from Paris and will take a studio for a few months here.

Emil Fuchs arrived recently from London for a visit of a few weeks and is at his Bryant Park Studio.

### Grace Art Club.

The regular monthly exhibition by members of Grace Art Club, is now on at Grace House. The 47 or more canvases are well hung. The contributors are Hilda Belcher, Susan Ricker Knox, Mary C. Paleologue, Corinne Carpenter, who has a nice group of landscapes, Sarah K. Hunter, F. L. Livingston, F. K. M. Moore, Ida Becker, A. H. Lisik and M. E. Harris.

## EXHIBITIONS.

### Portraits by Zelma Baylos.

Thirteen portraits by Miss Zelma Baylos are on exhibition at the Ralston Gallery, No. 548 Fifth Ave., through Jan. 28. The artist is a Hungarian, long resident here, and her work has already been shown here, and noticed favorably in the *Art News*. She paints with precision and knowledge and has a facility in the rendition of character expression, but her work is uneven at times.

The best of the oils now shown are a full length standing presentment of Mr. George Charles Sheldon, evidently an excellent likeness, well drawn and good in color, but stiffly posed; "Master Paul," a good study of childhood, a decorative presentment of Miss Marie Oliver, a broadly painted head of a peasant woman, and an admirable bust portrait of an Adirondack guide, a fine character study.

### Gruppe's and Tuttle's Works.

An unusually fine exhibition by Charles P. Gruppe is on at the Katz Galleries, to continue until Jan. 28th, inclusive. The display includes twenty examples of the artist's recent work, a number of them painted last summer. One end of the gallery is occupied by a large canvas, "October Day in Connecticut," in which a group of well painted sheep are in admirable contrast to a broad stretch of hillside, good in color values. "Connecticut Hills and Rocks," is lively in color, and "Truants" is well composed and simply handled. "Sunshine and Shadow," well named, is lively in golden sunny effect, and nice in outdoor feeling. "A Bit of New Rochelle," is fresh in color, and "Pennsylvania Hills" has warm autumn tones and a fine sky.

The centre room at these galleries is devoted to an interesting group of watercolors by Ruel C. Tuttle of Hartford, a number of which were painted in Venice and Florence. These works have beauty of color and romantic atmosphere and reveal an able brush and a rare color sense.

"End Day—Reflections" is a truthful rendition of a portion of the Grand Canal, charming in color. "The Piazzetta" is opalescent in color. "The Public Gardens" is rich in color, and "A Cool Retreat" is poetically presented. "New York, the Plaza," is original in effect as is "Thorley's" which shows a familiar feature of New York.

### Art at Century.

The regular monthly exhibition by members of the Century Club was held at their gallery, 7 West 43 St., last week, closing on Thursday. While it could hardly be said that this, their third display, was up to the usual standard of the club exhibitions, there were nevertheless several good canvases, as for example, a marine by Paul Dougherty, which held the place of honor, a broadly painted, virile canvas of sea and rock, pleasing in color and painted with directness and thorough knowledge of his subject for which his work is known. A large canvas by W. J. Hays was a surprise to art lovers who have come to know him so well by his ably painted small pictures, always so full of action. In this larger canvas he depicts three bay horses in a well painted pasture lot. The canvas has nice outdoor feeling and good lighting.

Two portraits by the late Frank Fowler, adorned either side of the gallery, one of the Hon. John Bigelow, presented to the club by his friends—the other of Parke Godwin. E. L. Henry was represented by three characteristic canvases, and two sunny spring landscapes were shown by George H. Smillie. Thomas Canyon was characteristic.

An exhibition of portraits of members of the Century Club by artist members, was held at their club gallery, 7 West 43 St., last week. The portraits ranged over a number of years, included more than sixty canvases and was held in commemoration of the 20th anniversary of the club's first occupancy of its present home. Of earlier academicians represented by portraits of fellow members, there were Daniel Huntington and Thomas Wood. Among the artists whose portraits were shown were J. Alden Weir, Daniel Chester French, Irving R. Wiles, William T. Smedley, Will H. Low and Herbert Adams, and among the portraits of members who were not artists were those of John Bigelow and Parke Godwin, painted by the late Frank Fowler, of Bishop Potter, William Allen Butler and Edmund Wetmore.

### FEDERATION ROTARY DISPLAY.

In addition to the 24 paintings, selected from the Winter exhibition of the Academy of Design by the Fine Arts Federation Ex. Comm., and to be exhibited in Western cities there was shipped last week, from Washington a collection of watercolors, 52 in number, gathered from the Watercolor Clubs of Washington and Philadelphia, which will be shown in Denver, then in San Francisco and other Western cities. There is now on exhibition in San Francisco representative work by art students of the Pennsylvania Museum School, the Rhode Island School of Design and the Pennsylvania Academy. This collection goes to Portland and Salt Lake City. The Exhibition which opened in Fort Worth, Texas, in December, is now on in San Antonio; from there it goes to Houston, New Orleans and Savannah.

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## THE SEASON'S ART AUCTIONS.

The present art season has not been prolific thus far in art auctions of importance, and adverse business conditions have affected those worthy of note already held, notably those of the Converse and Leslie Ward pictures. Analysis of the prices and totals of these scales would seem to prove that this winter brings an opportunity that seldom occurs, for the securing of good pictures and art objects, especially at auctions, for often absurdly low figures.

The auctions announced for the near future, notably those of the Crimmins-Blakeslee, Oehme and Hoe pictures, and the Hoe art objects and books, should be attended by all collectors and art lovers, for from the evidence of the past few weeks and all indications as to the near future, they will give an unprecedented chance for the acquisition of rare and choice pictures and art works at bargain figures.

(Continued from page 1.)

pression, rich coloring and the detail of the rich and heavy velvet stuff of the gown, a marvelous piece of painting. Near it hangs a Virgin with the infant and saints by Baisaiti, shown at the British exhibition of 1849, and at Burlington House in 1883, a canvas superb in color and decorative quality. There is a half length by Bacchiacca, an artist little known here, a "Young Woman Playing the Mandolin," again beautiful in expression and color and two little panels by Tiepolo, most decorative. These three pictures, a large and rarely fine "Marriage of the Adriatic," and three cabinet Guardis, all beautiful in color, well represent the early Italian painters.

Of the early Spaniards, Mr. Fischer has secured a remarkable half length portrait of the Archbishop of Maropolis, who is depicted in a blue episcopal robe and which comes from the collection of Marquis de la Vega; and an exceptionally fine Greco, "Tears of St. Peter," from a noted collection, a splendid example of this morbid dramatic painter. The early Dutch School is well exemplified by a portrait of a lady by Gonzales Coques, well called the "little Van Dyck," a decorative composition with many figures, all beautifully painted by Pieter Codde, "The Marriage," from the Duke of Leuchtenberg's collection, reproduced two years ago in the *Art News*; a large and finely luminous landscape by Jan Van Goyen; a good portrait of a woman by Rembrandt and a curious and characteristic landscape by Van der Neer.

The early Flemings are led by a sketch study from Rubens' colorful, decorative brush, "King David and the Elders Offering Sacrifice," a splendid bust portrait of Eleanor of Austria, wife of Francis I of France, by Mabuse, as finely modeled as a Holbein; a typical and exceptionally fine Gerard David, a "Descent from the Cross," and a large XV century panel, "Adoration of the Magi," shown in Bruges in 1902, of unknown authorship, but so rarely beautiful in quality, and so fine in expression that it might have inspired Van Orley, whose work it suggests. A remarkable portrait group by Lucas Cranach well represents early German art.

Of the early Englishmen, Mr. Fischer has been especially fortunate in securing such examples as the bust portrait of Mrs. Irving, engraved three times, and of exquisite quality, and the strong and typical bust portraits of Mr. and Mrs. Hillersden by Reynolds; two most characteristic Raeburns, notably the half length portrait of Harriet Bruhl, one of the most beautiful of the comparatively few portraits of women by the great Scotch master; and a typical three-quarter length seated man's portrait, that of Dr. Blake of Kirkcaldy; two landscapes by Constable and superior examples of Callcott, Old Crome, John Linnell, Landseer, Morland, Leslie, Nasmyth, Wilson, Wilkie, Stothard and Vincent.

The wide range of the collection will be seen when it is noted that the early Frenchmen are represented by two small and beautiful Fragonards, well known by reproduction, "Le Reprimand" and "Les Colombes," a charming little Greuze, and an excellent woman's portrait of Mme. de Vendreuil by Vigée Le Brun. There are also two fine examples of Robert Hubert, the painter of architecture and atmosphere well called the French Pannini, too little known here.

Among the modern pictures are some excellent Barbizons and examples of their fellows and later painters. It is a pleasure, indeed, to study this admirable collection, as almost every example bears its own hall mark of authenticity. These are pictures which, like good wine, "need no bush." They speak for themselves.

## METROPOLITAN MUSEUM.

Recent acquisitions by the Museum, as exclusively announced in the *American Art News* some weeks ago, include "A Doge in Prayer Before The Redeemer," by Tintoretto, and a "Scene in Venice," by Antonio Canaletto. The Tintoretto and the "Mars and Venus," by Veronese, recently purchased by the Museum through the Blakeslee Galleries, are unusual examples of Venetian art at its prime. The former canvas was bought many years ago by Ruskin, in Venice, and is hung in the Marquand gallery. It was owned at one time by Baron Rumoler, who bought it from a noble Venetian family, and was exhibited in the Royal Academy in 1896. The "Scene in Venice," by Canaletto, came from the collection of Sir George Donaldson and was shown at Burlington House in 1907 and the Dowdeswell Galleries, London, last Autumn.

Among recent gifts to the Museum is "A Winter Sunset" in the Forest of Fontainebleau, by Rousseau, presented by Mr. P. A. B. Widener, of Philadelphia, and two from Mr. J. Pierpont Morgan, "A Head of Christ," by Thomas Nast, and a landscape by Homer D. Martin. Miss Helen M. Gould has presented the Murch collection of Egyptian antiquities, comprising 3,000 pieces. The museum has also recently purchased attractive examples of English furniture, including Chippendale styles of the period of William and Mary.

The memorial exhibition of oils and watercolors by the late Winslow Homer, will be opened to the public Feb. 7, and will be preceded by a private view Feb. 6. A special exhibition of medieval arms and armor will be opened at the same time, to continue ten weeks.

## "IT ALL DEPENDS UPON THE POINT OF VIEW."

Introduction to the  
Wm. M. Laffan Sale Catalogue.

"The late William Mackay Laffan was in the true sense a connoisseur of pictures and porcelains. His knowledge was profound and catholic, and he was naturally endowed with the sixth sense of the collector, an intuition which served him in the delicate task of selection and attribution. He gathered his art treasures primarily to gratify his personal predilections, and not with the purpose of selling them. His instinctive tact and wide experience earned for him an international reputation. Little wonder that his judgments were sought for, deferred to, and in the majority of cases were deemed final. His catholicity is proved by this present collection, which ranges from latter-day American paintings to Italian and Flemish primitives, from early English portraiture to Italian Renaissance, from Dutch *genre* to modern French Impressionism, from Lucas Cranach to Filippo Lippi. Mr. Laffan loved a beautiful work of art for itself, whether Oriental or Occidental. Schools greatly interested him, but the prestige of a mere name neither prejudiced nor allured him. Though, strictly speaking, he was a conservative, he was not insensible to the manifestations of contemporary art. He was thoroughly aware of the pitfalls that abound for the expert, and in making an attribution he was ever prudent and resourceful. He was intimately acquainted with all the famous collections, public and private, both in America and Europe. His memory was remarkable, his erudition not easily matched. He was truly an amateur of eclectic tastes."

A correspondent writes from Rome that a lost portrait by Tiepolo has been found in Venice. It represents Daphne turned into a tree, and has been known through old engravings of the 17 Century. It will be purchased by the Government.

## CINCINNATI.

Men and women prominent in art, social and financial worlds here are co-operating in the movement to raise \$10,000 by popular subscription to purchase and present to the Art Museum, C. T. Webber's historical canvas, "The Underground Railway." It was shown at the Columbian Exposition, Chicago, 1893.

## SPRINGFIELD, MASS.

The thirty-fourth annual exhibition of American oils, organized by Mr. James D. Gill, at the Gill galleries here, will open with a private view on Saturday, Jan. 25, and to the public on Monday, Jan. 27 and will continue through Feb. 22. New York selections were made Jan. 4. Twenty-four pictures by twenty different artists were purchased from the 1910 exhibition.

## DETROIT, MICH.

The plans for the new museum on Woodward Ave. have been approved. Meanwhile the new wing added to the old museum on Jefferson Ave. is composed of several galleries and includes an auditorium, inadequate for the large crowds which attend the lectures there. However, they will find sufficient room in the larger auditorium of the new museum.

## CHICAGO.

Forthcoming exhibitions at the Art Institute include an exhibition of the models for the proposed Goethe monument in Chicago, Jan. 17 to Feb. 19; annual exhibition of the works of artists of Chicago and vicinity, Jan. 31 to Feb. 26; exhibition of work of students in Royal College of Art, South Kensington, London, Jan. 26 to Feb. 12; annual exhibition of Chicago Architectural Club, March 7 to 26; Salon of American Federation of Photographic Societies, March 7 to 26; and, in April, annual exhibition of Society of Western Artists, and exhibitions of the New York Society of Illustrators, of the Art Students' League of the Institute, and of works by Kenyon Cox.

## WORCESTER, MASS.

Two special exhibitions of the works of Dr. William C. Stevens and Joseph Greenwood are on at the Art Museum. The former has 16 canvases on view, all landscapes, the most attractive of which is "Daisy Field." The latter shows a group of charming landscapes. Last Friday a lecture was given by Miss Jeanie Lea Southwick in Salisbury House; the subject "Travels in far-off Lands." For this occasion three paintings were loaned; two of the school of Clouet, and the third attributed to Hyacinthe Rigaud.

## TOLEDO (O.)

There will be an exhibition at the Art Museum this month, of oils and pastels by M. J. Iwill. The pastels are a series of "Impressions du Soir," shown at the Cercle Volney, Paris, and belong to the collection of Mr. Charles L. Bergmeyer, of New York.

## HARRISBURG (PA.)

The marble statues executed by George Gray Barnard for the state capitol, are to be draped. Mr. G. Piccarelli, who comes from New York, and is the head of the firm which is erecting the groups, says that rough marble will be used to drape the figures, fastened with bronze pins in such a manner as to fit the lines of the statues.

E. H. Blashfield will lecture at the Chicago Art Institute, Feb. 7, on the "Evolution of a Mural Painter"



## LONDON LETTER.

London, January 11th, 1911.

On Jan. 20 the inaugural London Exhibition of the National Portrait Society will open at the Grafton Galleries. Its membership includes such distinguished portrait painters as John Sargent, Shannon, Wm. Orpen, Nicholson, P. Wilson Steer, John Lavery, Bernard, Rodin, Boldini, Gandara, Herren, Liebermann, and Klinger.

The increased appreciation of D. Y. Cameron's etchings was shown by the prices obtained for them at a recent sale at Christie's. The Clyde Series, a set of twenty plates in a portfolio were acquired by Messrs. Connell for eighty-two gns. They were published for twelve gns. in 1890. "A Lady in a Hat" bought by Helen Dodd, "Bowden," "Cadzow Castle," and "A Perthshire Village" bought by Messrs. Obach, all made thirty-eight gns. The last-named etching secured Mr. Cameron's election to the Painter-Etcher's Society.

Special interest is attached to the sale which will take place early in February at Messrs. Sothebys. The unrivaled collection of Cruikshank's drawings, which Captain R. J. N. Douglas has acquired during four decades will then be dispersed. This collection is supposed to be the completest yet offered at a public sale.

A. Wm. Remmison at Glasgow has been honored with the patronage of Queen Alexandra. She has purchased two watercolors, "Buckingham Palace" and "Sunset in the Highlands."

The decision of the Royal Academy to elevate one of the two associate engravers to full academic rank is causing much interest in the forthcoming Royal Academy elections. Frank Short and Wm. Strang, the two candidates, are both etchers of great ability. On the same evening two ordinary associates and an associate-engraver will also be elected. Two etchers of great distinction are D. Y. Cameron and Muirhead Bone, either of whom would add lustre to the Royal Academy. There is something ironical in according the lowest mark of official recognition to such a master etcher as D. Y. Cameron. The irony of the proceeding is scarcely less observable in the case of Muirhead Bone, who has long been regarded as one of the best British etchers.

Mr. W. M. Power of the Victoria Gallery, who already holds warrants from Queen Alexandra and his late Majesty, King Edward VII, has just been granted a warrant of appointment to King George V. Mr. Power is quite celebrated as a frame specialist and expert restorer and after winning the gold medal for picture restoration at the Franco-British exhibition was placed *Hors Concours* and made a member of the jury at the Brussels Exhibition this year. Mr. Power has always some old masters worth seeing at his pleasant little gallery next door to the American Embassy, at 123 Victoria St., and during January he has on view an especially attractive collection of color mezzotints after great masters.

## A Discovery.

It is not often in these days that one can make a considerable art discovery, but I have just made one of some acres in extent; it seemed like miles, but I am assured it is not.

In the heart of "the city" where no one would expect to find works of art, and surrounded by wholesale warehouses, is a great square building with the name Martin van Straaten over the portal and an indication of Dutch tiles.

Within one can wander in and out, up-

stairs and down, and at every turn discover an art treasure.

The countries and periods are a bit mixed, one finds a Chinese god on a Chippendale chair, or an Adams mantle-piece supporting a pile of Spanish stamped leather wall covering, but the goods are there and of the right quality.

On my first visit, I saw rare tapestries, furniture, china, old ships' tiles, lamps, etc., and everywhere superb stained glass. On my second visit there called to me a large collection of old tapestries of various periods and exceptional quality. I noted especially a wonderful set representing the four parts of the globe in magnificent colors—a set representing the History of Don Quixote of first class weaving and texture, and a set of three beautiful Renaissance tapestries.

## MEUX WHISTLER HERE?

A special cable to The New York Times from London says: Despite the authoritative statement appearing in Saturday's London Times over the signature of Miss Philip to the effect that Whistler's unfinished picture of Lady Meux was destroyed, Joseph Pennell told me to-day that he had good reason to believe the much discussed picture now forms a part of the Freer collection in Detroit.

Mr. Pennell, who has just returned from America, made a special trip to Detroit to see whether the picture was there, but admission was refused him by Col. Hecker, who is Mr. Freer's partner, the latter being in China.

Should the picture be in Detroit, the interesting question arises who sold it to Mr. Freer, seeing Lady Meux paid Whistler for it, always claimed it as her property, and, by the terms of her will published the past week, devised it, "if it can be found, together with the correspondence thereon," to the National Gallery.



MRS. MACRAE (NÉE ROCHE)

By Sir Francis Cotes, R. A.

In Blakeslee Collection to be sold at Clarke's Art Rooms, Jan. 26.

The rarest and most comprehensive collection of old stained glass I have ever seen includes panels costing shillings or hundreds of pounds. One exceptional Swiss glass panel of late 16th century, depicts the division of prize money among the Swiss mercenaries; two small circles were very fine specimens of early Flemish 16th Century after Lucas Van Leyden, and many hundreds of others.

Old furniture is there in profusion, English (including some excellent Chippendale chairs), Dutch and French of the 17th and 18th centuries, old Dresden and Chinese porcelains, old Adams mantle-pieces and many garden ornaments.

I might go on describing for another column, but have sufficiently indicated that this prosaic building in the commercial part of London (quaintly named Little Britain) contains many treasures gathered from every port of Europe.

## FAMOUS REMBRANDT INJURED.

A recent cable from Amsterdam states that Rembrandt's famous "Night Watch," was slashed with a knife by a vandal, who was formerly employed as a cook in the navy. When arrested he declared he cut the painting as an act of revenge, because of his discharge from the service. Although badly damaged, it is believed that the picture can be restored.

When the portrait of Philip IV, by Velasquez was bought by the Agnews it was stipulated by the owner that he should receive the most perfect copy that could be made, and the work was entrusted to Menzies, who formerly made the copy of the Rokeby Venus, which caused so much controversy as to the authenticity of the Venus in the National Gallery; one critic remarking that the canvas at Rokeby was the finer version.

## PARIS LETTER.

A correspondent of the N. Y. Times sends the following to New York:

Almost as much excitement has been caused in France by the disappearance of a famous reliquary from a village church as was created in Italy by the theft of the Ascoli cope, which Mr. J. Pierpont Morgan purchased and later restored to the Italian Government.

The French reliquary the loss of which is now reported is believed to have gone to America. It dates from the fifteenth century, and was preserved in the church at Soudeille-sur-Ussel, in the Department of Corrèze. It is of enameled copper, represents the head of St. Martin, was exhibited at the Paris Exhibition in 1900, and was classed as an historical monument.

The Paris dealer who bought the reliquary now seems to agree that, judging by the character of the pearls and other precious stones which adorn it, the article which he was induced to buy is not genuine. As far as can be ascertained, the dealer was acting on behalf of American clients.

The situation to-day, therefore, is that there are two heads of St. Martin in existence. One has completely disappeared, while a copy which was made from it has been sold out of the country.

## BOSTON.

Miss Elizabeth Wentworth Roberts is showing at the Doll & Richards' galleries until Jan. 25, a collection of her works comprising a group of thirteen paintings made last summer at Annisquam, Mass., and a group of cabinet-size sketches, studies and pochades made at Ponta Delgada, Azores, during a recent visit. The paintings are delightful in color and show a marked improvement in the artist's work. Her beaches with children are cleverly done suggesting Sorolla.

The belief that a painting purchased in Europe, consigned to a Boston art dealer and held by the customs officers at this port, is a genuine Van Dyck and was stolen from a Berlin Art Gallery, has been partly confirmed by the arrival here of an engraved copy of the picture. The art dealer to whom the painting was consigned believes that the canvas purchased for him is the Van Dyck in question.

The dealer said that his brother purchased the painting in France last Summer, paying \$40 for it. The customs authorities here confiscated the picture, although reduced in size and a greyhound, which appears in the original, is missing, because it resembled a portrait stolen from Berlin two years ago.

The picture stolen from Berlin was catalogued as "portrait of William II of Orange, by Anthony Van Dyck." The description of the portrait and an engraved copy agree in every respect, it is said, with the canvas at the custom house.

## OBITUARY.

## Mary Kollock.

Miss Mary Kollock, a landscape painter, died at the Presbyterian Hospital in this city, last week. She was a descendant on her mother's side of John Alden. She studied under Robert Wylie, at the Pennsylvania Academy and also at the Academy of Design and the Art Students League; afterwards going to Paris, where she spent several years in the Julien Schools. In 1897 she came to this country. Her chief works are "Mountain, Lake George," "Road to Mount Marcy," "Road in Normandy" and the "Italian Brigand."



## CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Brooklyn Institute of Arts & Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Cottier Galleries, 3 East 40 St.—Paintings by W. Gedney Bunce.

Ehrich Galleries, 463 Fifth Ave.—Early Italian paintings.

Elite Art Rooms, 8 East 30 St.—Japanese hand-colored photographs.

V. G. Fischer, 467 Fifth Ave.—Special exhibition of selected Old and Modern Masters.

Folsom Gallery, 396 Fifth Ave.—"The Pastellists" Society to Jan. 25.

Charles H. Graff, 11 East 33 St.—American historical engravings to Jan. 31.

Katz Galleries, 103 West 74 St.—Paintings by Charles P. Gruppe and water colors by R. C. Tuttle to Jan. 30.

Kennedy & Co., 613 Fifth Ave.—Rare lithographs and drawings by Whistler to Jan. 24.

Knoedler Galleries, 355 Fifth Ave.—American Society of Miniature Painters—12th annual exhibition to Jan. 28.

Macbeth Gallery, 450 Fifth Ave.—Paintings by Henry B. Snell to Feb. 1.

Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M. Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Metropolitan Museum—Special exhibition of Oriental rugs.

Montross Gallery, 550 Fifth Ave.—Paintings by Elliot Daingerfield to Jan. 31.

National Arts Club, 119 East 19 St.—Exhibition by artists' life members to Feb. 3.

Powell Gallery, 983 Sixth Ave.—Third annual exhibition of Thumb-box sketches by American artists, to Feb. 1.

Photo-Secession Galleries, 291 Fifth Ave.—Paintings and drawings by Max Weber to Jan. 31.

Pratt Institute, 215 Ryerson St., Bklyn.—Tempera paintings by George Haushalter to Jan. 27.

Ralston Gallery, 548 Fifth Ave.—Portraits by Zelma Baylos to Jan. 28.

Salmagundi Club, 14 West 12 St.—Illustrations in black and white to Jan. 28.

Arthur Tooth & Sons, 580 Fifth Ave.—Miniatures by Hugh Nicholson.

Ye Handicrafters Club, 246 Fulton St., Bklyn.—Japanese prints to Jan. 26.

### AUCTION SALES.

Clarke's Art Rooms, 5 West 44 St.—The collection of paintings formed by John D. Crimmins and historical portraits from the Blakeslee Galleries, Jan. 25, 26 at 8.15 P. M.

Mendelssohn Hall, 113 West 40 St.—Barbizon and modern Dutch painters from the Oehme Galleries (retiring from business), Jan. 27 at 8.15 P. M. Mr. Thomas E. Kirby, auctioneer.

The property of the late Francis H. Leggett at residence No. 269 Madison Ave., Jan. 23, 24, at 10.30 A. M. Mr. James P. Silo, auctioneer.

### HOE SALES DATES.

American Art Galleries, 6 East 23 St.—Art objects, Feb. 15-28 and March 1-3, 2.30 P. M., and Feb. 18-28, 8.15 P. M.

Mendelssohn Hall, 113 West 40 St.—Paintings, Feb. 16, 17, 8.15 P. M.

### EXHIBITIONS NOW ON.

#### XVIII Century Pictures.

At the Durand-Ruel Galleries, 5 W. 36th St., there are now on exhibition a group of XVIII century pictures of unusual attractiveness and charm. Two oval bust portraits of the daughter of Carl van Loo and her husband by Louis Michel, and a half length of Mme. Carl van Loo by her husband, the painter, have an exceedingly interesting history. They come directly from the family and figure in a quaint inventory of the family possessions made after the death of the painter in 1820, and in which, as being family portraits they are set down as of no value. The pictures are exceedingly well painted, very decorative and have much charm of color. There are two large and important decorative compositions of rare charm by Langrenée, a long and rich panel by Boucher, oval bust portraits of a man and woman by Le Sueur,

painted in 1751, and a characteristic oval portrait of a young woman by Vigée Le Brun.

#### Portraits by Flameng.

Francois Flameng, one of the cleverest of modern engravers and painters, and who has learned what the so-called society women of America evidently want in the way of portraits of themselves, is making his second display in New York, this time of eleven counterfeit presentments of women of the social world, in the upper gallery at Knoedler's, through Jan. 28. The artist would seem to have set formulas, to present in advance to each sitter, from which she can choose varied color schemes, chiefly black and white, blue and pink, lilac and white, etc., in any of which she may desire to be painted. Having made her choice of color scheme and high or low key, M. Flameng then proceeds to portray her as rarely beautiful, and either standing at full length or in a three-quarter seated pose, generally with her face full towards the front of the canvas, and arrayed in her very best Sunday clothes. The result of this plan and the artist's labor is a succession of brilliantly painted fashion plates, hard as nails, in which doll faces are framed by rich stuffs or flimsy materials, all constituting a sort of fashionable puppet show. There is not one iota of soul or sentiment in a single one of these canvases. But for their manufacture, M. Flameng receives large checks and his sitters are doubtless flattered. "Ah, but the artist that is lost!"

#### Annual Miniature Display.

In the lower gallery at Knoedler's, 355 Fifth Ave., the American Society of Miniature Painters is holding its twelfth annual exhibition through Jan. 28. There were 253 works "in the little" submitted this year, and only 138 accepted, of which only 33 are by the 17 members of the society and 105 by non-members. The membership of the society is surprisingly small, but it is gratifying to note that so many works by non-members have been admitted. As usual, most of the contributors are women, who seem to have a special liking for miniature painting, and of these women, again as usual, Lucia Fairchild Fuller and Laura Hills, both among the founders of the society, show the best work. Mrs. Fuller has three examples, a full length stooping nude figure of "Artemidora," recently shown at the Winter Academy, beautifully drawn and deliciously tender in color, with an exquisite background; a portrait of Mrs. Pinchot, dignified and refined, and a head of Mr. Burnett, which has much character. Miss Hills' contributions are portraits of Miss Isabel Greene, a quaint maiden attired in a striking red shawl, in which the color is well handled; of Miss Mary P. B., good in expression, and a figure work, "The Yellow Scarf," of rarely fine decorative quality and effect.

Miss Martha Baker, a new member of the society, who comes from Chicago, shows eight examples of her strong work, in which the miniature of a baby standing, "Dolly Bowen" and two fanciful works, "The Black Veil" and a little landscape, "Springtime," are the best. Miss Baker paints with surety and conviction. There is a little study entitled "Clytie" by Alton Wiles, which is very tender and poetical. Miss Tannahill has three excellent examples, the presentment of Mrs. William Bull the best, and good work is shown by Mrs. Brewster, who is an excellent painter of detail, Alice Foster, Héloise Redfield, Mary Rogers, Mrs. Claus, Mrs. Marsh and Mrs. Simpson.

Miss Martha W. Baxter, who has only two examples, must also be commended for her excellent work. The portraits of Mrs. B. and Miss Robertson—one a

full length, are both well and strongly drawn and delightful in color.

The president of the society and its chief organizer and perennial inspiration, Wm. J. Baer, has a panel of five examples of his superlatively good art. He shows three portraits, two of children, and a little fancy work, "Egeria;" the last is the best, beautifully modeled and delicately colored. W. J. Whittemore and Thomas R. Manly, the other two men members of the society, are also well represented.

The comparatively small number of exhibits accepted this year and the evident care in the selection has resulted in a display of higher quality than usual. It should be seen and studied by all lovers of and workers "in the little," as it sets the best standard as yet in miniature painting in America.

#### Colony Club Exhibit.

An unusually interesting loan exhibition of furniture, paintings, china, silver, etc., of the 17th and early 18th centuries, is being shown this week at the Colony Club, 122 Madison Ave. The collection is admirably arranged to represent a Colonial drawing and bedroom.

The furniture in the drawing room, which comprises some of the finest examples of Chippendale, and has never before been publicly shown, was loaned by Mr. Richard Canfield, as were also two elaborate mirrors. An interesting old sofa is loaned by Miss Oakleigh Thorne. A charming silk gown of picturesque cut and color, is loaned by Mrs. E. M. Townsend of Oyster Bay.

Among the articles loaned by Mrs. Payne Whitney are two typical Copley portraits, and a Romney "Lady Hamilton." A portrait of Mrs. Samuel Blodgett, Jr., has been loaned by the Blodgett family. There is also a portrait of Mrs. Wodehouse by Sir Joshua Reynolds and Gainsborough's "Lady Dorothea Lethbridge. Several valuable early English portraits have been loaned by the Knoedler and Blakeslee galleries.

The china, which includes many beautiful and artistic examples, has been loaned by Thomas B. Clarke. An interesting book which once belonged to George Washington and bearing his signature, is conspicuously placed on an elaborate mahogany table. An arm-chair from Blenheim Palace is the property of Mrs. Morton F. Plant. The exhibition closes tomorrow.

#### Weber's Weird Work.

At the Photo-Secession Society, 291 Fifth Avenue, some thirty examples in oil and watercolor, and a few pencil and crayon drawings by Max Weber, of this city, are on exhibition through Jan. 31. Mr. Weber is a Post-Post Impressionist, or in other words, Matisse, Gauguin and

#### OPPORTUNITY.

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the late Henry Rousseau—plus. If the best definition of art is that it is an expression of the emotions, one must marvel at the emotional side of Mr. Weber's make-up. He is an admirer of Henry Rousseau and says that he is proud to be the owner of the curious productions by the dead man, recently shown in this gallery. But Mr. Weber, to whose vision a young woman singer appears to have a neck like a badly turned piano leg, triangular eyes, purple arms and a green forehead, would seem to have gone beyond Rousseau in the weirdness of most of his productions. They cannot be called pictures—these presentments of distorted vision on canvas or paper—but productions or expressions of an emotion and a vision that are not shared by other human beings. A future generation may call this "art," but the present writer cannot conscientiously give it that term. Some other works, and notably a decoration with figures, have a certain sense of form and decorative quality. The experiment of the exhibition of these weird works is interesting. It is another ripple—following preceding ones made by Matisse and Rousseau, under Mr. Stieglitz's catholicity of view, at these galleries, in all probability—of the wave of post impressionism soon to break upon these shores after its arrival from France and England.

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**AROUND THE GALLERIES.**

Mr. Emil Baumgarten, of William Baumgarten & Co., sailed Wednesday for a brief business trip abroad. The firm has leased from the Langdon estate the house at No. 715 Fifth Ave., together with Nos. 2 and 4 East 56 St., forming an L around No. 717 Fifth Ave. The lease is for twenty-one years, and on the plot, which has a frontage of 28 feet on the avenue and 40 feet on 56 street, a six story building will be erected, into which, when completed, the firm, long located at 323 Fifth Ave., will move.

Mr. Edward Brandus arrived on La Provence from Paris last Saturday, and is now at the galleries, 712 Fifth Ave.

Mr. A. J. Sulley, of London, arrived on the Lusitania last week for a visit of a few weeks.

Mr. Victor G. Fischer, of Washington, who has leased the Oehme Galleries, 467 Fifth Ave., for a time, where he is exhibiting a remarkable collection of old and modern pictures, is at the Waldorf-Astoria with Mrs. Fischer, during their stay in New York.

Mr. William Macbeth gave a reception at his gallery, No. 450 Fifth Ave., on Thursday evening last, in honor of Mr. Henry B. Snell, an exhibition of whose recent works is now on at the gallery. Many prominent art lovers, artists and writers were present and the affair was most enjoyable.

A comprehensive exhibition of oils by William Gedney Bunce will open at the Cottier Galleries, No. 3 East 40 St., today. Notice will be made next week.

The Rhages and Lustre ware, now so popular among collectors, but which is difficult to secure, can be studied through and by several exceptionally fine examples at the Kelekian Galleries, 275 Fifth Ave.

Recent portraits and pictures by Miss M. Jean McLane will be shown at the Folsom Gallery, 396 Fifth Ave., from Jan. 27.

The Eugene Glaenzer and Katz Galleries have recently been lighted by the I. P. Frink Company, which company is also lighting the cathedral of St. John the Divine, the new Ritz-Carlton Hotel, and has the contract for lighting the New York Public Library. The work of lighting the cathedral is especially difficult as the men have to work in baskets, suspended at a height of 130 feet.

Recent pictures by Elliott Daingerfield were placed on exhibition at the Montross Galleries, No. 550 Fifth Ave., on Wednesday. Notice will be made next week.

A collection of hand painted photographs of Japanese landscapes and figure subjects is shown at the Elite Art Rooms, No. 8 East 30 St., which are well worth the attention of art lovers. The facile hand and adaptive mind of the Japanese have improved upon the work of Europeans and Americans in this line, and the examples shown are remarkable, especially several marines and a Garden with figures, in which the effect of light and atmosphere and the delicacy and truthfulness of color are so striking as to make it difficult to believe they are not original watercolors.

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